

*The*  
**B & D**  
**"SILVER BELL"**  
**BANJO FAMILY**

THE BACON BANJO CO. INC.  
GROTON, CONN.



# BANJOLOGY

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*Paragraphs in which are set forth facts,  
comments and reflections anent the  
past, present and future of  
the Banjo Family*



**T**WENTY-FIVE or thirty years ago, if someone had predicted that in the year 1929 it would not be an uncommon thing for banjo players to pay as much as \$1,000 for their instruments, and to earn from \$75 to \$300 per week playing these instruments, sensible folk would have jeered loudly and called for the crazy prophet's keeper. Although there were many ardent devotees of the banjo back in the period when it was stylish for ladies to ride bicycles, players of those days considered themselves fortunate if they could afford fifteen dollars for a moderately good instrument. The exclusive class, to whom money was no object, paid \$25, \$30 or even \$35, and the owner of a hundred-dollar banjo, all covered with pearl inlay and dew-dads, was regarded as nothing short of a plutocrat—and perhaps just a little daffy to boot for spending so much money on what, after all, was just a banjo.

But that was in the days when a banjo was a *banjo*. The tenor banjo had never been heard of and the few variants of the old five-stringer were chiefly used in amateur ensembles, which were seldom a source of income to the players. There were, of course, a few outstanding players—among them \*Fred Bacon, now President of the Bacon Banjo Company—who plucked fame and beaucoup money from the rollicking strings of their banjos. But, in the main, banjos and banjo players had no professional rating, even though the instruments were tremendously popular with the public.

**T**HE rise of the banjo and the banjo variants to their present prominent place among musical instruments is one of the outstanding developments in modern musical history—a fact probably less appreciated today by those most concerned than it will be by everyone a few years hence. The advent of the so-called “jazz era” and the type of orchestra from which the modern dance ensemble has evolved was probably responsible for bringing the banjo family into the foreground as strictly “professional” instruments, although peculiarly enough there was no banjo in the original Cuban jazz outfit—that forerunner and cause of all the racket which has been raised by and about jazz during recent years.

The studious person who endeavors to trace the early history of the banjo to its origin is confronted with no mean problem, for the most authentic stories of the banjo's beginning are more or less legendary. While we are told that the banjo is an American instrument, this can hardly be accepted as a fact if we include in the banjo family its early ancestors, whose descendants probably came to America in slave ships. In any event, there were musical (more or less!) instruments with heads of membrane or skin in the Old World a long time before Columbus brought his yachting party across the Atlantic. It is true that our Southern negroes made banjos by stretching skins across gourds previous to 1825, and some records indicate that such instruments were in existence in America long before the Revolutionary War. But the negroes came from Africa, and likewise, we must conclude, their knowledge of banjo making, such as it was.

Actually, instruments of the banjo type are older than history, and therefore it is impossible to say who made or from whence came the first stringed instrument with a sounding board of skin. Therefore, the fact that negroes made and played crude banjos in America before the instruments were espoused by “white folks” does not attach any particular credit to our citizens of African descent, nor brand the banjo as of African origin. It is none the less interesting, however, to explore the available data on the subject, much of which is to be found in the files of magazines and newspapers.

C. A. Matteson, a San Antonio teacher of violin and fretted instruments, in an article in “The Cadenza” (June, 1896) stated that the guitar, not the banjo, was the favorite instrument of the Negro. However, the southern negroes did make and play banjos. Said Mr. Matteson:

In 1847-'48 I was living on a plantation in Northern Alabama, and there saw and heard a genuine “gourd” banjo for the first time. On an adjoining plantation lived an old African chief (he claimed, at least, that he was the genuine article) whose face was deeply tattooed and who played upon the banjo referred to. He instructed the negroes of the neighborhood how to make banjos of the kind. The body of the instrument was always a large gourd, with a rough handle inserted. The head, of either coon or sheep skin, was sewed on, and as it was necessarily very loose, often had to be heated before a fire to draw it tight. For strings—now came the rub—they would beg flax and silk from the seamstress at the “big house” or get the children to “prig” a spool. Sometimes they would barter at the country store for the cheap, yellow, German strings common in those days. They used only four strings and almost invariably chanted and played a rude accompaniment. I will also state that in all my experience I have met but one negro who could play the banjo with any skill, and he was raised and educated in the North. The guitar is the favorite instrument of the negroes, which some of them play with rare skill.

The name of Joel Sweeny is often mentioned as the first or one of the first white men to play the banjo. Sweeny was born in 1813 and died in 1860, and during the period of his life there were several other men who twanged their way to fame. In an article printed in 1894 an old minstrel player had this to say of his first recollections of the banjo:

In the year 1839 I saw in Hartford, Connecticut, a travelling company, called Mrs. Williams' Olio Company. With the Company was a man by the name of Pete Jenkins. He sang several good old songs and accompanied his singing with the banjo. This same year I had a banjo made for myself. The neck was made of pine, the hoop was made of oak. The head was of sheep skin, and tacked on with nails. It was made by Ed. Atherton, a carpenter, of Hartford, Connecticut. It cost me \$7.00. No doubt it was a good one! The next banjo I saw, was in the fall of 1847. It was owned and played by W. W. Newcomb in the minstrel business. This was in Boston, Mass. The next banjo I saw was owned and played by Gus. Mead. Mr. Mead was a member of Evans' Minstrels at that time travelling in

\*Mr. Bacon's record as a soloist and exponent of the banjo is indeed remarkable. Still in his musical prime, and playing to thousands of auditors each season—not to mention millions of radio listeners—Mr. Bacon's professional career runs back well into the period referred to. Of pertinent interest at this point in our discussion is a paragraph from an article by C. L. Partee, printed in “The Cadenza” of November, 1903—exactly a quarter century previous to the time of writing this article. The paragraph in question was part of an advance story of a concert held in Carnegie Hall, New York, January 29, 1904. Following is the quotation:

“Mr. Frederick J. Bacon, the phenomenal banjo virtuoso, and one of the leading soloists of this country will be heard in two brilliant numbers wherein his technique and expression will be shown to the best of advantage. Mr. Bacon gets a most beautiful tone from the banjo, and as his technique is above reproach he should score a pronounced success in New York as a soloist, as he undoubtedly will as director of his unique Bacon Banjo Quintet. The latter organization will be heard in concerted banjo numbers, arranged in a manner never heard here before, and will certainly be a great novelty for New York audiences who have been accustomed to hearing banjoists who play mainly in unison all the time, with piano accompaniment.”

Massachusetts, and in my opinion Mr. Gus. Mead played as well as any of them. He played as well then as Tom Briggs ever did, before the latter died. He (Mead) also played as well as Hype Rumsey at that time. I played all of Briggs' music myself while he was counted as a star. I travelled with Rumsey in the winter of 1848. He was then called the leading banjoist. I also played with Briggs and know all about the men I have mentioned. Young Dan Emmett, who was my Sunday School mate, played as well as any of us, and in the minstrel business. Swaine Buckley had quite a name as a banjo player, but he used six or seven strings and even then I could not discover that he excelled on the instrument. The first good banjo player was Frank Converse. The first man to conceive the idea that "harmony" could be played on the banjo was John Savarie of Bryant's minstrels.

**P**ROBABLY there is no modern musical instrument which has more relatives or near-relatives than the old five-string banjo. When the first wave of banjo popularity swept across the country in the latter part of the nineteenth century, banjo clubs became quite the vogue, and there were developed various big and little five-string banjos, with various names, to supply the range of banjo voices required to give body and color to the ensembles. Old photographs of some of these groups show bass banjos, cello-banjos, banjorines (or "banjeaurines"), banjolas and soprano or piccolo banjos. In addition there were the standard five-string banjos built with heads of varying sizes and necks both long and longer.

In the late 80's and early 90's, mandolin and guitar clubs became exceedingly popular and the mandolin players who would fain play banjos without learning how, were accommodated by alert manufacturers who produced the first mandolin-banjos. These instruments are still made and used, although perhaps less "banjoistic" in tone than any other member of the family. Some tactless person once described a double-strung mandolin-banjo as "an instrument that looks like a banjo, is tuned like a violin, played like a mandolin and sounds like the dickens. This is slander, however, for properly used in band, orchestra or plectrum ensemble, the mandolin-banjo (preferably with single strings) is capable of very pleasing effects, especially when filling its place as the soprano member of the full banjo choir.

Guitar banjos were built first to equip guitar players with instruments that would add the powerful and characteristic banjo tone to plectrum ensembles. Ukelele-banjos, or "banjo-ukes" are of comparatively recent development, and are used chiefly as solo or accompaniment instruments.

**S**earching for facts regarding the origin of the tenor banjo, one finds some confusion due to the conflict of the terms **tenor banjo** and **cello-banjo** which seemed to be interchangeable at the time the tenor instrument first came into use. The exact date of the appearance of the tenor banjo has not been fixed accurately, and there are at least four players living who claim to have been the first to introduce the banjo tuned in fifths and pitched the same as the viola, and now known as "tenor banjo." Undoubtedly the cello-banjo was the forerunner of the tenor banjo; in fact many of the instruments called "cello-banjos" were in reality tuned to the pitch of the tenor instruments and the name "cello-banjo" was therefore incorrect.

Simultaneously with the adoption of the tenor banjo as one of the essential members of the dance ensemble there began improvements in design, tone and construction, and the building of higher grade and higher priced instruments, more and more perfect in every respect and more and more costly in point of materials, workmanship and finish, until today there are no better examples of the musical instrument maker's craftsmanship than will be found in the hands of players of the several types of banjos heard on the air, in concert, at the theatre or dance. At the same time there has been a constant raising of the standards of required musicianship, and, as a class, the professional banjo players are today the musical equals—and sometimes superiors—of their fellow musicians who blow their music through horns and drag it out of fiddles with horse-hair.

**S**o great has been the popularity of the modern dance orchestra and so insatiable the demand for skillful banjo players to fill the chairs in these organizations, that many people—among them the players themselves—have overlooked the fact that there are other fields of usefulness for the various instruments of the banjo family. Indeed, essential as is the crisp rhythm and pleasing "bite" of the banjo's voice in the dance orchestra, these and other distinctive tonal characteristics—best described as "banjoistic"—show up to even greater advantage in the concert and theatre orchestra. In bands, both street and concert, banjos, tenor banjos and mandolin-banjos add a virility which is at once appreciated by both the lay listener and the serious student of music.

It was undoubtedly largely because the dance orchestras so overshadowed other types of professional ensembles during the wide vogue of dancing in recent years, while at the same time usurping most of the available banjo playing talent, that more attention has not been given to the unexplored resources of banjo tone color and effects by composers of music for the larger and more conventional ensembles. In this respect the career of the banjo somewhat parallels that of the saxophone, which had a bit of a tough time in polite musical circles for quite a period just because so many people took it for granted that it was exclusively a jazz or dance music instrument—"jazz" and "dance music" having been arbitrarily and incorrectly designated as synonymous terms by many laymen.

Sheer force of numbers created this situation. In the case of the "sax," hundreds—even thousands—of dance orchestras, in which saxophones were predominating or important instruments, made folks overlook the fact that **no** instrument is a jazz or dance orchestra instrument **exclusively**. In fact, so far as saxophones are concerned, publishers of band music, most orchestra music and instruction books for band and orchestra seldom fail to include parts for the saxophone family, and undoubtedly this will be true in the not very distant future of the tenor banjo, which seems to be the member of the banjo family most adapted to orchestra and band scoring.

While it is true that some otherwise well-informed musicians sometimes frown upon anything that looks like a banjo and even relegate it to the musical junk heap, this is largely because they are not personally acquainted with the instrument except as they have heard it in dance orchestras. Therefore, in such cases, to the man in whose ears all dance music is "jazz," and all jazz is terrible, so, naturally, is the banjo. But there is a gradual erasing of the sharp dividing line between jazz music and music that is not jazz. The jazz players are learning that all is not music that is jazz, while the conventional musicians are beginning to realize that all that is jazz is not rotten.

**M**ODERN composers are borrowing ideas and effects from the field of jazz orchestra. They believe that any instrument or device capable of adding a desirable voice, color or embellishment to good dance music is worthy of consideration as a possible asset to the composer of music for the concert hall or theatre. "An orchestra, per se," says Norman Leigh in Jacob's Orchestra Monthly, "is composed of various families of instruments, each family with its distinct and individual tone color, due to the construction of the instruments and the manner of tone production. It is our belief that an orchestra so composed, without inclusion for purposes of additional color of certain members of the plectrum group (particularly the banjo and tenor banjo and quite possibly the guitar) is neglecting to take full advantage of the available palette."

Theron D. Perkins, noted conductor of Boston, said in a published interview, "The plectrum groups have possibilities which, in my mind, are too often neglected. If treated intelligently they are capable of complete individual effects both in scoring for concert band and concert orchestras. I have used a tenor banjo section in one of my concert bands and a strong tenor banjo section in a marching band adds tremendously to its effectiveness."

Nor is the attention given by American musical authorities to orchestral use of fretted instruments a matter of current development. On the contrary, the resources of plectrum-played instruments have been recognized for many years in much greater degree than they have been utilized by creative musicians. One reason for this I have already touched upon, and anyone of an investigating turn of mind will find much to convince him that the fretted instruments, and particularly the banjo family, have in reality suffered a sort of "jazz eclipse" because they have been gobbled up, so to speak, by the devotees and exponents of jazz, at least to the extent that not a few people think they were invented solely for "jazz" uses.

Such persons would be interested in reviewing opinions held by musical authorities in the more or less good old days before jazz was ever heard of. Here is a sample, taken from a paper on "The Orchestral Uses of the Mandolin, Banjo and Guitar," written in 1895 by L. A. Bidez, then the Musical Director of Campbell University:

"Nobody who has once heard an accompaniment of pizzicati on the violins, together with notes single-picked on the mandolins and light chords, not swift, on the banjos and guitars, will ever forget the glitter that accompaniment derives from the banjos. Arpeggios suit the banjos very well also. For instance, two banjo parts and one guitar part underneath them, all in arpeggios, will form a very pretty accompaniment to a sustained melody on any of the treble instruments, even on the cornet if wanted. The bass in this accompaniment may be furnished by the cello in pizzacato. The banjos can not so well be used with the clarionet, unless in sharp, biting chords placed at telling points upon a melody given in the chalumeau register of the clarionet. On the contrary very soft chords by first and second banjos and guitars will be needed to accompany a melody on the viola or 'cello. An occasional flash of tutti will beautifully relieve any possible monotony in this latter accompaniment."

**C**ONDUCTORS and composers have their eyes on the banjo family today more than ever before. Indeed the instruments would be used more generally in other than dance ensembles at this time were it not for the fact that the requirements of the dance orchestra have developed a somewhat one-sided kind of musicianship in the average banjo player who, with all his knowledge of harmony and his ability to read and improvise, is unable to adapt himself, without considerable study and practice, to the score and baton of the concert orchestra or band. For this reason, therefore, conductors seeking banjoists and tenor banjoists for symphony, theatre, concert and band work often fail to find players at liberty who can qualify. This is not offered as a criticism of anyone in particular. In fact, the main purpose of this article is to direct attention to the broader field of endeavor and larger opportunities for profitable employment open to players of the tenor, plectrum or standard banjo.

The wise banjoist, with his ear to the ground, will lose no time in adding to his bag of tricks whatever may be necessary to fit him for a chair alongside of the experienced concert, theatre or symphony man.

Z. PORTER WRIGHT.



## Hal Kemp and his Orchestra

Hotel Manger, New York

Exclusive Brunswick Recording Artists

"I want to tell you that I am extremely well pleased with the splendid tone quality of the Bacon Silver Bell Banjo, purchased from Landay's recently by my banjoist, Mr. Eugene Kintzel.

We are doing a great deal of broadcasting and recording in addition to our engagement at the Hotel Manger which are very exacting and show up the slightest flaw in any instrument." (S) Hal Kemp.



Edwin Sheldon

Seattle, Wash.

Teacher, Soloist and Director



May Singhi Breen = P. DeRose

New York City, N. Y.

*Popular Radio and Singing Artists.*

"I received the 'Silver Bell' Banjo and words cannot express how wonderful the instrument is. I started with a Bacon and from time to time have tried various makes but like the old story, 'The first love is the best'."



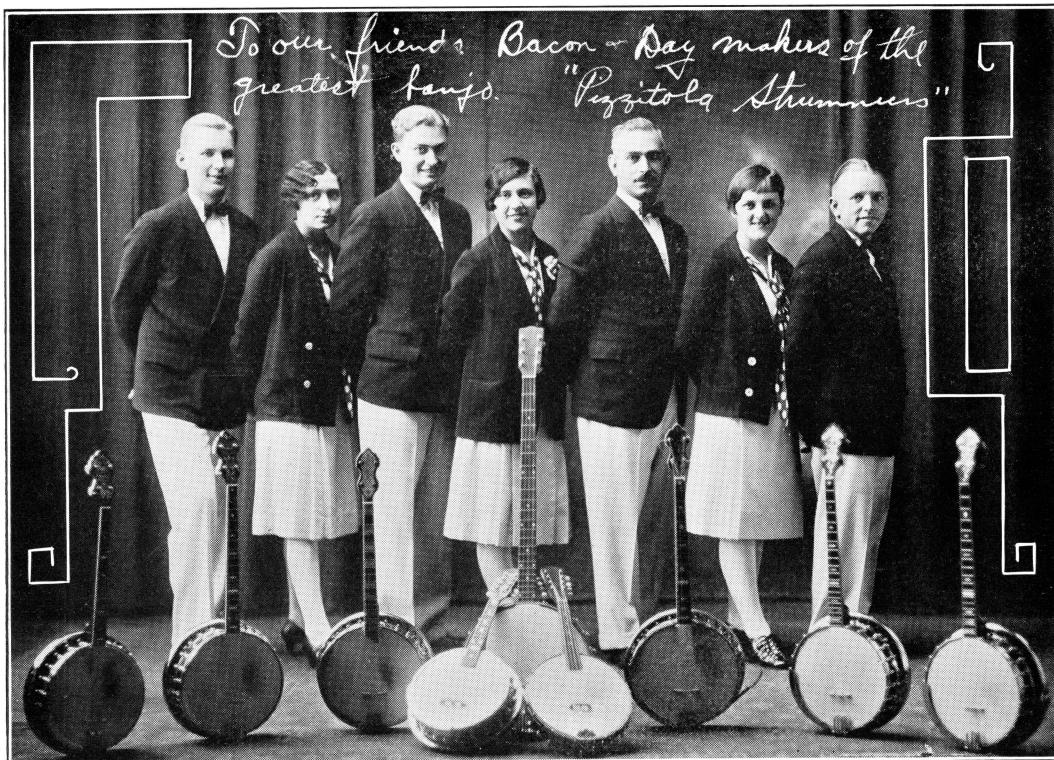
**Genevieve Tighe**

"Genevieve Tighe is a banjoist extraordinary who knows her instrument and what to do with it. This smiling little miss is an important adjunct to the band and has a very definite place on the program. She plays the Silver Bell Banjo."—Press Notice.



**Bob Emery**

Bob Emery, popularly known as Big Brother, broadcasting over Station WEEI with his "Joy Spreaders" have the largest circle of Radio listeners in New England. A short time ago, they were a headline attraction at the B. F. Keith Theatre.



**The Pizzitola Strummers**

Joseph Pizzitola—Director

This splendid organization through their broadcasting, concert and dance orchestra work have won an enviable reputation as one of the finest musical organizations of the East. They broadcast over WBZ.



## Paul Ash and Frank Reino

PAUL ASH, Master of Ceremonies, also Conductor of the Paul Ash Band, Paramount Theatre, New York City  
FRANK REINO, Banjoist Paul Ash Band, Paramount Theatre, New York City

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Mr. L. H. McQueston.

New York City, September 18, 1928.

Dear Mr. McQueston:

The new Silver Bell Banjo selected at your store by Mr. Frank Reino, my banjoist at the Paramount Theatre, is in my opinion without equal and gives splendid results both on the stage and in recording.

I am happy to have both Mr. Reino and his Bacon Banjo in my band.

(S) Paul Ash.

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Messrs. Bacon and Day:

New York City.

"The new B&D Special Silver Bell Banjo I have and am using at the Paramount Theatre is a knockout. It is positively the last word in clearness of tone and it has a carrying power that no other banjo had. I must congratulate you on the marvelous beauty and construction of the instrument. I am really proud to have one for my recording and solo work at the theatre—it is so easy to play. The response from the instrument is very clear and true. I will always be a BACON booster."

(S) Frank Reino.

## Charles Rothermel

Chicago, Ill.

"Dynamic Banjoist scores with his B&D Silver Bell." This headline paves the way to the recognition of Charles Rothermel as one of the premier banjoists of the country. A thorough musician. His broadcasting last season on the banjo, guitar and ukulele as staff member of Station WGES brought him many congratulatory letters and telegrams from all parts of the country, even from far away Alaska.

Besides his radio work and teaching he has played with many of the leading orchestras of Chicago. He is also the composer of many high class solos for the various string instruments.



Corlett & Schneider  
Toronto, Canada

With their Ne Plus Ultra styles of Sliver Bell Banjos these players have created a lot of banjo enthusiasm by their Radio and Concert work.

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John Martel  
New York City  
Distinguished Tenor Banjo Soloist  
Not only is he in demand at many leading society functions but he is popular as a teacher among the "400."



## Bliss & Doxey

Portland, Oregon

Frances Bliss and her husband with their new Silver Bell Banjos will shortly make a tour in vaudeville of the Coast.

"In dressing up the act we were out to obtain the finest in the banjo world, both in appearance and intonation, and after considerable experimenting we both chose to stick to the Bacon. I must say that my new Silver Bell is the finest instrument I have ever had in my hands."



H. C. Zenopoulos  
Lynn, Mass.

Prominently identified with the musical interests through his Studio, Teaching and Playing.



Lewis G. Tetley  
Salt Lake City, Utah  
Banjoist with the Orchestra at the Salt Lake Country Club.



Hal White

Johnny Hamps Kentucky Serenaders  
Westchester Biltmore Country Club (Summer Season)  
Congress Square Hotel, Chicago, Ill. (Winter Season)

## HAL WHITE IN EUROPE

The following interesting letter was received from Hal White during the summer of 1927 while he was playing with Johnny Hamps Kentucky Serenaders at the Westchester Biltmore Country Club, Rye, N. Y.

"In Europe last summer, where I toured the entire continent, the tone of the instrument caused continual comment and an Italian Banjo maker who put a new head on the banjo for me said it was the first one he had ever seen and it had the clearest and most bell-like tone of any instrument he had ever heard. While recording last winter with the California Ramblers and other Orchestras for independent Companies, I was frequently complimented on its dominating tone. Just last week at the Victor Laboratory the recorder said: "It has a certain staccato quality unlike any other instruments which recorded exceptionally well."

Our latest Victor release—"Gorgeous"—on which I sang a vocal chorus, the banjo background can be heard throughout."

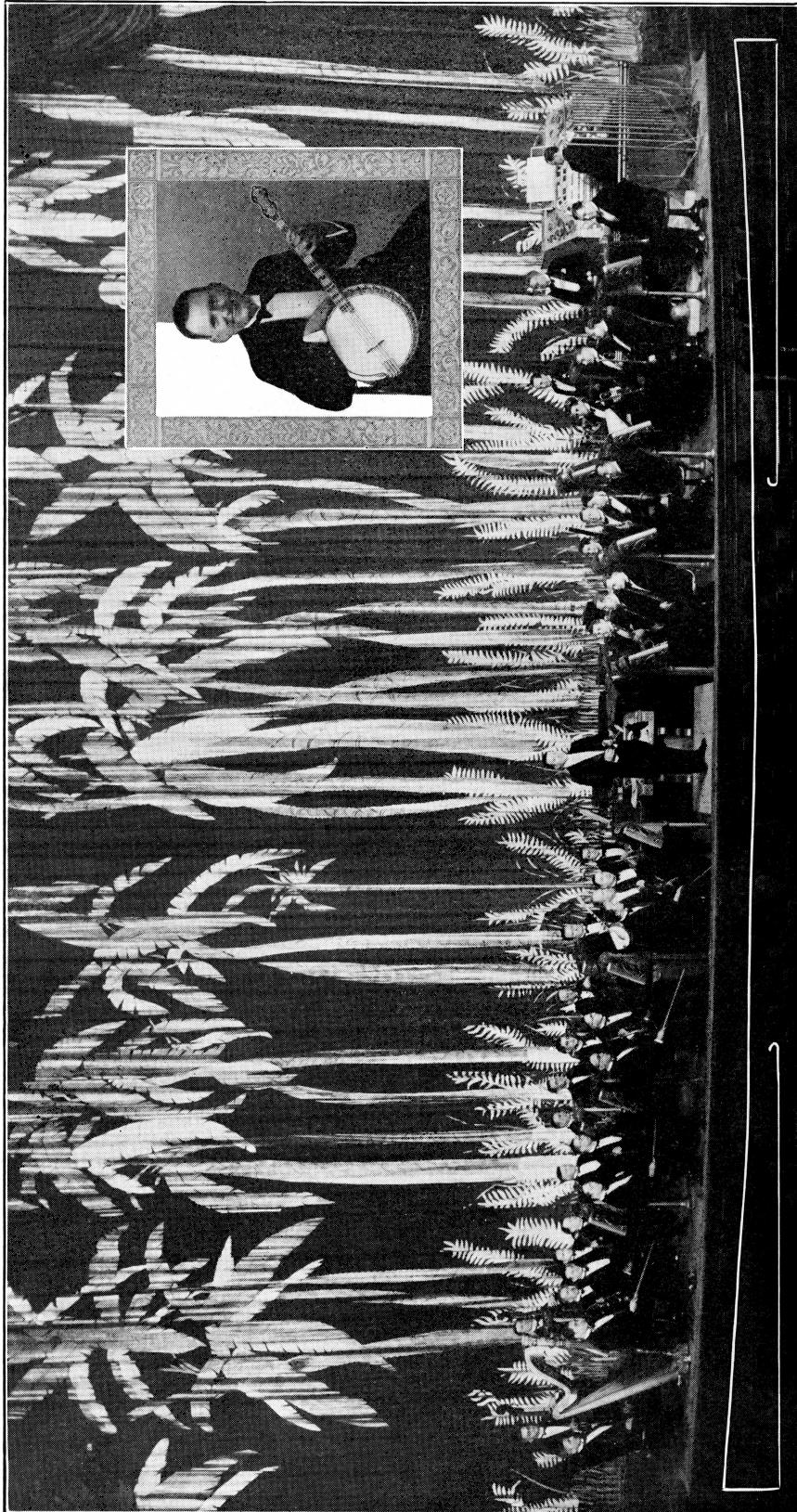
HAL WHITE.



## The Gould "Silver Bell" Banjo Club

Minneapolis, Minn. C. W. Gould, Director.

The above Club shows the result of splendid cooperation of the teacher, C. W. Gould and the Dealer, B. A. Rose of Minneapolis, Minn. Mr. Gould writes—  
"I am sending under separate cover a picture of my 'Silver Bell' Banjo Club. We do broadcasting and Concert Playing that takes in the better grade of music. The Cello banjo you made has proven to be very satisfactory and is a splendid asset to the Banjo Club and has a wonderful tone."



PHIL SPITTALNEY WITH INSERT OF "MIKE"

## AN EPIC IN BANJO HISTORY

M. J. SCHEIDLMEIER in Pittsburgh's Finest Orchestra at the opening of the New Stanley Theatre, Phil. Spittalney, Guest Conductor; David Broady, Conductor.

We feel highly honored that one of the leading solo banjo artists of the country, M. J. Scheidlmeier, was selected as the Banjoist of the New Stanley Theatre Concert Orchestra at its opening.

His playing with the Orchestra and as expected his solos under the spotlight, created the greatest enthusiasm. The Style No. 9 *Ne Plus Ultra* B&D Silver Bell Banjo he used was heard throughout the vast auditorium.



Stuart C. Goetz  
Little Rock, Ark.

STUART C. GOETZ is recognized as one of the leading authorities of the Southwest. Through his ability as a Club Director, Artist and Teacher, the Banjo, through his efforts has been raised to a high standing. He writes an interesting letter on receipt of his new B&D Silver Bell Tenor-banjo.

"I have given this wonderful banjo all the hard tests and find it is the most brilliant and sweet toned instrument I have ever played or heard. The neck being so easy to finger, I notice my solo work has advanced fifty percent. Each time I play I discover different effects that can be obtained from using the Soft Pedal.

My motto for your banjo is as follows: "BACON stands for BEST" and I have proven that to numerous banjoists in this city who thought their instruments were far superior to any other make."



Frank Andreini  
Enroute



Ralph Gallati  
New York City

A leading professional orchestra player of New York City. One of his engagements being as banjoist with the Stage Band Orchestra at the Roxy Theatre.



## Teddy Brown and his Orchestra

Cafe deParis, London, England

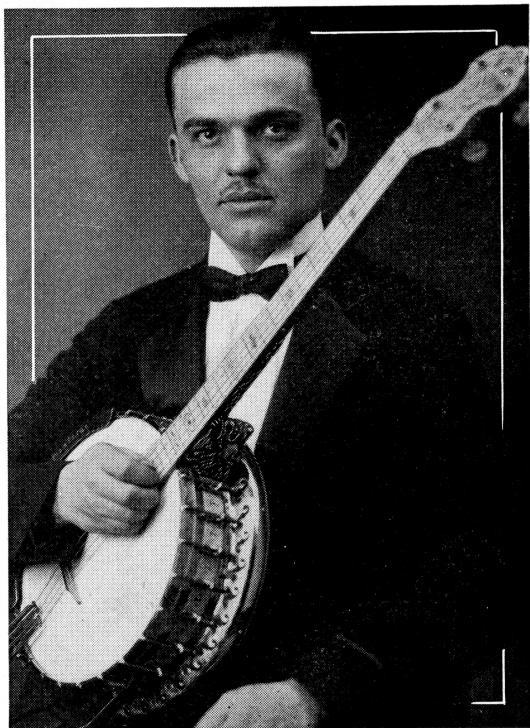
ALEC LAJOIE, banjo and saxophone player of above orchestra, now has a Band of his own, playing one of the finest clubs in London, "The Lovrani," visited by Royalty and the highest class trade.



B. A. Stallone

Tacoma, Washington

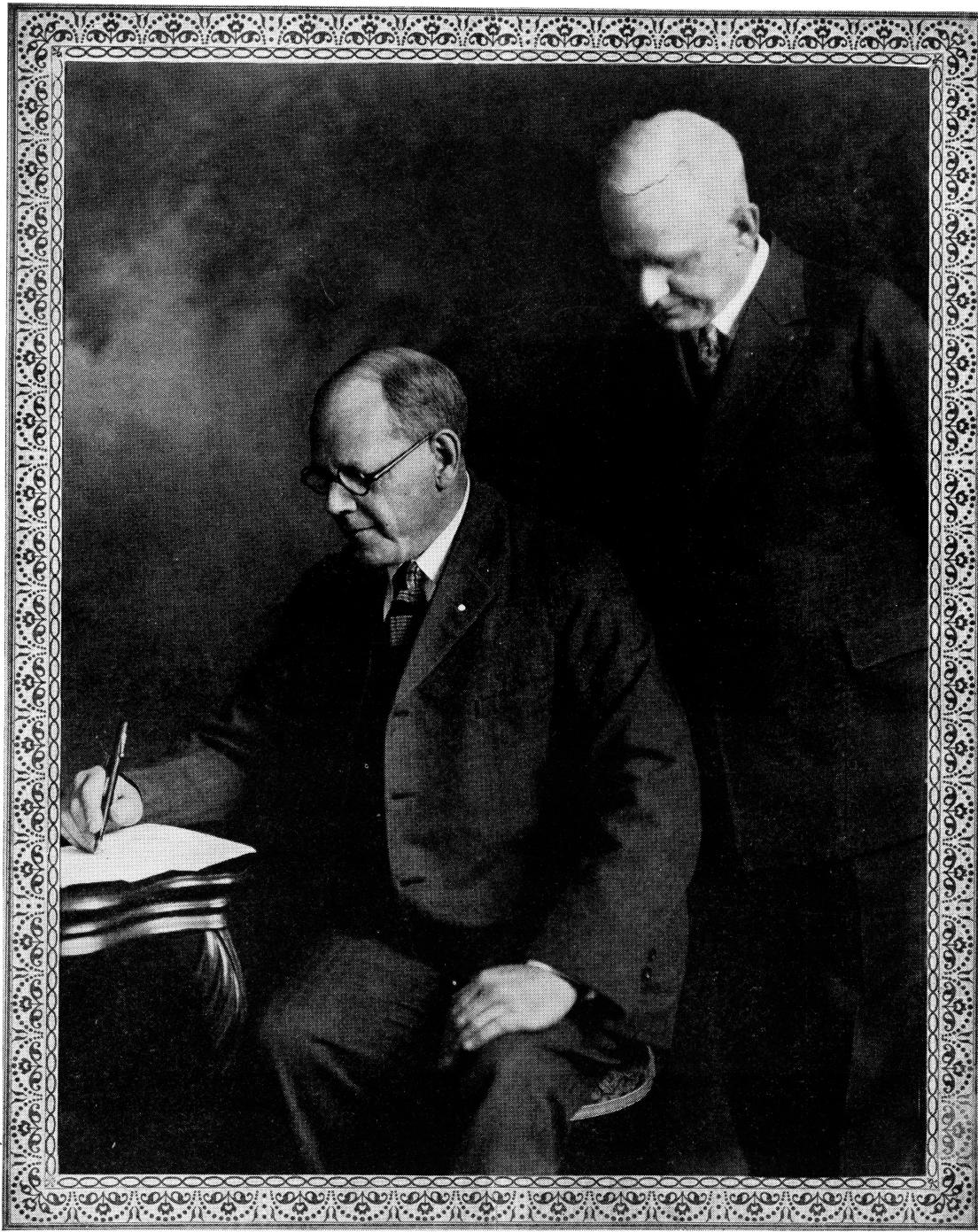
He is one of the best known Teachers and Soloists of Tacoma and vicinity, and is the owner of one of our finest products. "I am unable to find words which will fully express my great delight in being the possessor of such an instrument. It eclipses any other Tenor Banjo that has ever been brought into this territory. It is when the instrument is played that its splendid qualities are fully recognized."



Urban D. Horney

Detroit, Mich.

He has been prominently identified with teaching, playing and selling Silver Bell Banjos. Since coming to Detroit he has stimulated the greatest interest and enthusiasm for the banjo.



FREDERICK J. BACON, (*Standing*) DAVID L. DAY (*Seated*)  
New London, Conn.

FREDERICK J. BACON is nationally known as America's foremost Banjo Artist. The regular 5-string banjo is recognized as strictly a Concert instrument and unequalled for home playing. It is the daddy of them all, and we will not at this time go into the why of many reasons and details. The Tenor and Plectrum Banjos are more strictly instruments for the Orchestra. Mr. Bacon has appeared in almost every large city of the country and his playing always creates the greatest enthusiasm. He has broadcasted from Aeolian Hall, WJZ New York City; Boston, Mass.; WBZ Springfield; Philadelphia, Pa.; and many other stations throughout the country. He has also appeared as Banjo Soloist at several Conventions of the American Guild of Banjoists, Mandolinists and Guitarists. Lovers of the Banjo who listened in were given a splendid concert of Banjo music in his own inimitable style.

Mr. Bacon's friends are legion throughout the Banjo World and with Mr. D. L. Day who is now associated with him, the profession and Orchestra Players are assured of improvement and inventions that anticipate their Banjo Requirements.

IRVINE TAYLOR, an outstanding Artist on the Tenor-banjo, has the latest model B&D Silver Bell gold engraved banjo.

Besides teaching a large class of pupils, he is banjoist with Joe Belle's Ritz Orchestra at the Ritz (Keith) Theatre, and is also featured as a banjo soloist.

"I am playing the Poet and Peasant Overture at the Ritz Theatre next week on the banjo. We rehearsed it last Thursday and the banjo stood out fine in the technical passages without having to force it."

(LATER) "The overture I played at the theatre went over big and the new B&D Silver Bell Banjo stood out wonderful. Quite a number spoke to me about its tone quality and how splendid it looked under the spotlight."



Irvine Taylor  
Birmingham, Ala.



G. D. Gibson  
Clarksdale, Miss.  
Royal Troubadors Dance Orchestra



Charles Dixon  
Glendale, L. A. Co., Calif.  
Popular Entertainer and Broadcasting Artist.  
Also presenting "The One Man String Band."

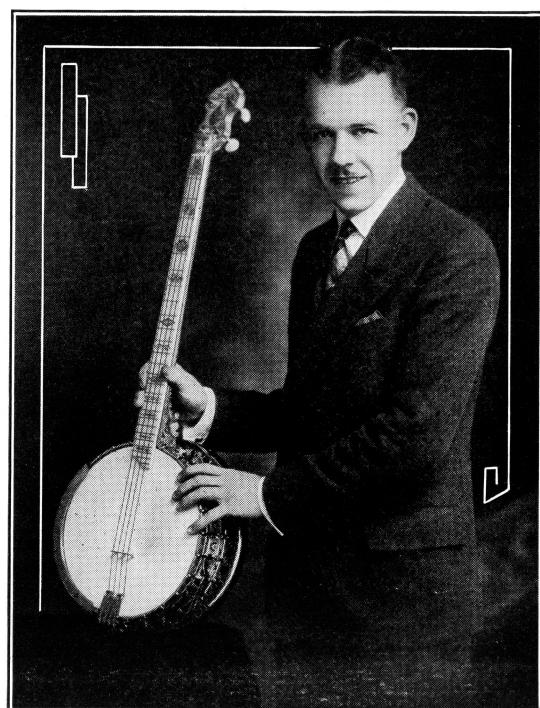


The above window display with its centre feature of a \$1250.00 Ne Plus Ultra B&D Silver Bell Banjo and with photographs of leading exponents of the banjo created a great deal of interest. This display was reproduced in the rotogravue section of one of the Sunday papers.

Peate Musical Company, Ltd., of Montreal, Canada, are Distributors for the Bacon Banjos in Canada.



**Mike McKendrick**  
Banjoist of Eddie South and His Alabamians  
Victor Recording Orchestra



**W. G. Ross**  
Seattle, Wash.  
Popular Soloist and Teacher

HARVEY MARBURGER and his sensational Danceland Ball Room Orchestra, besides Recording and Broadcasting, have played 25 weeks on the Keith Vaudeville Circuit, 20 weeks Cafe L'Aiglon, Philadelphia, and 20 weeks Roseland Ball Room, New York City. Their present engagement being at Danceland, one of the largest Halls in Philadelphia.

In a letter received Nov. 7th, 1928, Harvey Marburger writes: "After using my new B&D Silver Bell Tenor Banjo, No. 4, for a month and giving same a thorough test, I want to say it is the Best Instrument I have ever played, and during the past ten years I have played nearly every popular make on the market.

Each time I play I discover new and different effects that can be obtained with the Soft Pedal."

HARVEY MARBURGER.



Harvey Marburger  
Reading, Pa.  
Orchestra Director



Cal Spratt  
Pittsburgh, Pa.

Miss Cal Spratt, age thirteen, pupil of M. J. Scheidlmeier. Plays in High School Orchestra and is featured in solos.



Francis I. Dunn  
St. Paul, Minn.

Teacher and Orchestra Player

"To my good friends, Bacon and Day: My No. 6 Ne Plus Ultra is the best ever made. With kindest regards."



Original Vitaphone Artist. "Wizard of the Strings." Victor and Columbia Recording Artist. He is one of the best known musical artists and highest salaried banjo player before the public today and has crowded a remarkable record of achievements into the past four years.

He has two rules, and one is: "The better the instrument is made, the easier it is to learn." The other: "If you're interested in an instrument, you can learn to play it."

Very few of us can hope to attain Mr. Smeck's record. But what he has done should be an encouragement and inspiration to every beginner. He does not attribute his success to unusual talent, but to his interest in music and the time he has given to its conscientious study and practice.

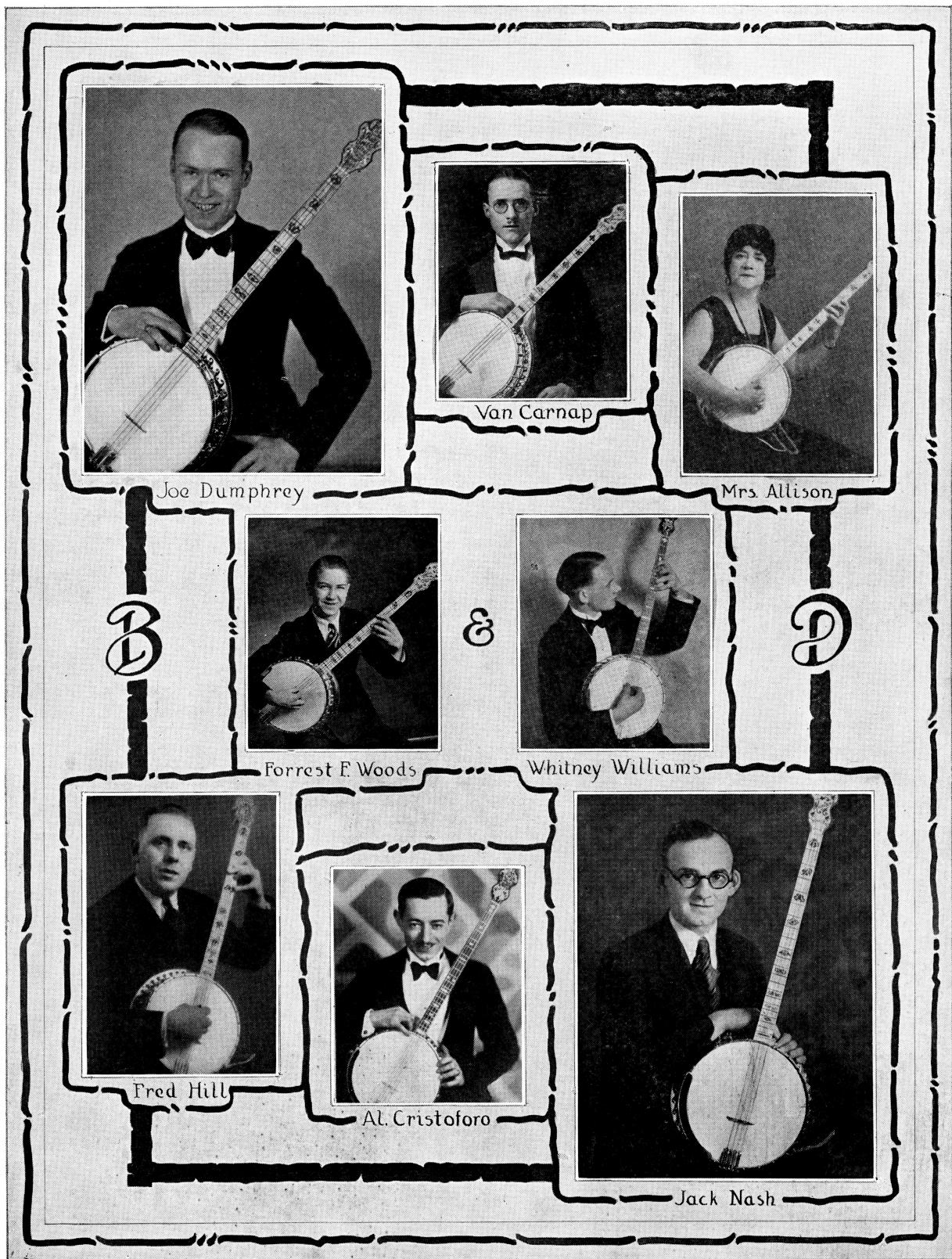
He creates much enthusiasm broadcasting over W O R Tuesday evenings with the Mason Merrymakers.

## Roy Smeck = Enroute



## THE TEACHER, DEALER AND PLAYER Portland, Oregon

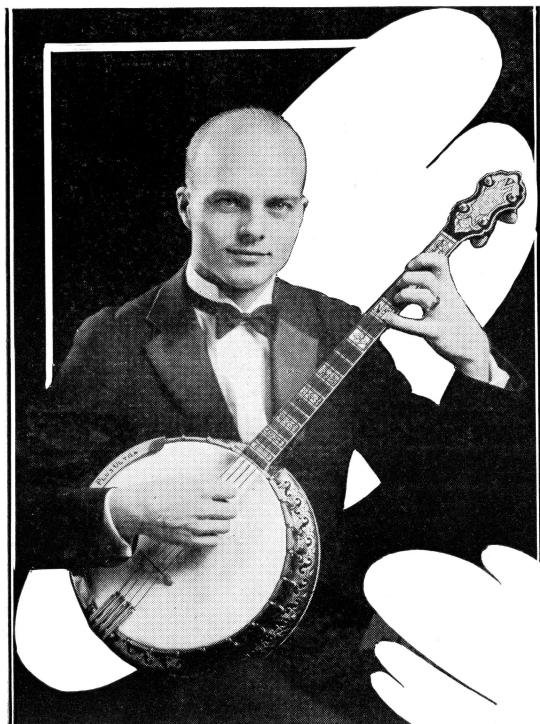
RAY WILKINSON, teacher, has distributed many of his special model banjos to the players of his vicinity. Mr. Stanchfield, Dept. Manager of the Sherman Clay Music House, Portland, Oregon, in the center of the above picture is explaining how the World's largest banjo can be played. The head of the instrument measures 28" and the neck is 9½ feet long. Joe Sherman (right) in center picture is staff banjo artist of Station KDW. Mr. Henneberg is staff banjo artist of Station KOIN.



The above group of Artists of Portland, Ore., was sent in by H. W. Stanchfield, Dept. Manager of the Sherman Clay Store. Joe Dumphrey, Banjoist of Altman's Orchestra. Mr. Van Carnap is an Orchestra player from Dalles, Ore. Alice Allison has been identified with the stringed instruments in Portland for a number of years. Besides her teaching, she has been successful in Concert and Orchestra work. Forrest F. Woods, Jr., a student, shows how happy he is with his Silver Bell. One of the leading players of the City is Whitney Williams who always makes a big hit with his Banjo solos. Fred Hill is another Artist whose work creates a most favorable attention. Al Cristoforo makes his Bacon Banjo heard in any combination. Last but not least is Jack Nash, prominent Professional Artist, who was the first to start the enthusiasm for the B&D Silver Bell Banjos in Portland.



Sammy Carr - Enroute



Ken Carstens

St. Louis, Mo.

With Johnny Lyons Orchestra at Nanking Inn,  
St. Louis' most popular cafe.

*Page 20*

Since coming East last March he has had a number of fine engagements. He is now a member of the Paul Ash Band at the New Paramount Theatre in Brooklyn.

"When Paul Ash raised his baton at the opening of the New Brooklyn Paramount Theatre, Paramount Square, Flatbush and DeKalb Aves., on Nov. 24, it summoned a sudden crash of harmony from one of the most uniquely chosen bands that has ever been heard of in the annals of music and stage history. It is not that it is an "assembled" band.

The names of all those who passed this acid test reads like the "Who's Who" of Jazzdom. There is Sammy Carr, the Kreisler of the Banjo, who can play the most difficult concertos and symphonies on his lowly jazz inspired instrument."

The Metronome—Dec. 1928.



McGrath Bros.

Boston, Mass.

Well known Entertainers, Teachers and Radio Artists.

BOBBY GILLETTE, featured banjo Artist,  
with Nita Martan Trio.

"We have just completed our first tour for Fanchon-Marco with lots of success and have returned to Hollywood for a short time. At present I am playing a special engagement with Roscoe (Fatty) Arbuckle at his Plantation Nite Club. Have been getting some splendid publicity in each city we played. The Sherman Clay Stores gave us beautiful window displays and had ads in the leading papers along with my picture advertising the Bacon Banjo and calling attention to private demonstrations and recitals given by me in their Stores. These being very successful as large crowds have attended in each city. In my stage work, I call to the special attention of the audience the B&D Soft Pedal on my Banjo which gives it the tone qualities of the Harp and Organ. I have nothing but praise for my new instrument."

(Signed) BOBBY GILLETTE.



Bobby Gillette  
Los Angeles, Calif.  
"Enroute"



Morell's Bohemians  
Scranton, Pa. RALPH WERT, Banjoist.

The fourteen weeks engagement in Danceland of this organization last winter were followed during the summer by engagements at Lake Ariel, Stroudsburg, Mt. Pocon, Ideal Park, Binghamton and other points. For their Radio programs they have many novelty acts, solos, duets, both vocal and instrumental, monologues and dialogues.



*Banjo Section of Shriners Band  
Aleppo Temple-Boston, Mass.*

This celebrated Banjo Band, Wm. M. Rice, Director, has made an enviable reputation at National Conventions, parades and other public appearances. Their playing while marching is a distinct novelty.



*Joe Roberts, Enroute*

JOE ROBERTS writes from Kansas City as follows: "I have now two of the greatest and easiest responding banjos yet made. Am making the biggest hit of my career and your banjos are helping me to do it."

The Press of Spokane, Washington, had the following to say of Joe Roberts' appearance in that city on the Pantages Circuit. "Roberts has toured the World with the Banjo. He is known wherever music is known, as the World's best banjo player. Before going on the stage with his banjo, Roberts was a violin player and an orchestra conductor. But it is his banjo with which Mr. Roberts attains his heights of expression. There is something about a Banjo that gets us he says. We Banjoists all belong to the same lodge."

Banjo Bands = A Pleasure to Students



Inserts—Left: Master Frank A. Consentino, age nine years. Center: Joseph Consentino, Director and Soloist.

Right: Mrs. Consentino, Assistant.

The Annual Concerts of The Consentino Banjo Band of Lawrence, Mass., are looked forward to by the Players with greatest interest and always create the greatest enthusiasm.

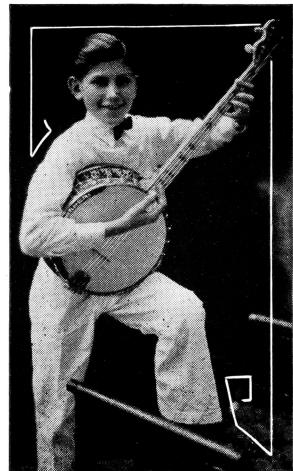


The Stephen St. John P  
1928

The above splendid group picture is of the Stephen St. John Plectrum Orchestra, Schenectady, N. Y. This Orchestra was one of the largest in the country. These Concerts are the largest Plectral Concerts given by any Teacher in the United States.



Milton Protheroe  
Scranton, Pa.  
Orchestra Banjoist and Teacher



Willard Kalibe

Two brilliant young tenor banjoists, Willard Kalibe and Daniel Burtoft, are making their mark in the world of music. Both have been playing banjos since they were very young boys. Willard Kalibe, from Milwaukee, has done considerable work in many of the leading phonograph studios. Daniel Burtoft, according to his teacher, Mr. Meier of Pittsburgh, is already a master of the tenor banjo part. He has performed over the radio. The several young men with their tenor banjos can look forward to a brilliant future as well as those who are now in the banjo in its revelation to the coming generation.



Spectrum Orchestra

organized in 1924 and always makes a distinct hit at their Annual Concerts under the direction of their leader, Stephen St. John. They are creating a greater interest and enthusiasm in the string instruments each year.

Banjo players are shown here. The hundred dollar Silver Bell pupil of William C. Stahl of WGN radio broadcasting and played in the play theatres of Milwaukee. His instructor, M. J. Scheidle, was able to play at sight almost anything he has been heard several times. The achievements of these two boys bode well for them a very promising future in the field of musical possibilities to



Daniel Burtoft



"Uke-a-Lee" Keener

St. Louis, Mo.

Teacher, Soloist and Radio Artist



The above players are leaders of some of the best Orchestras of the Dominion of Canada. The B & D Silver Bell Banjos are very popular in that country and by the large number of sales made during the past two years, we should say there are between 15 and 20 of the style No. 6 B & D Ne Plus Ultra Silver Bell Banjos, it simply shows that these players are most discriminating, and demand the best. Besides these, many sales on the other Silver Bell styles have been made through Peate Musical Co., Ltd., Montreal.



### Frank C. Bradbury

Hartford, Conn.

is one of the most prominent members of our Fraternity. He is a most successful Teacher and Director of Clubs. Besides his Concerts and Solo work over the Radio, he has been soloist a number of times at the Annual Concerts of the American Guild.



### John Liggett III

Long Island, N. Y.

"As regards my new Silver Bell I never dreamed it possible for anyone to construct such a beautiful instrument. It has an incomparably beautiful and musical tone quality."

PERRY BECHTEL was Banjoist of the Phil. Spitalny Orchestra during their extended engagement at the Leow's State Theatres in Cleveland and Boston. Besides their recording work, they made several trips in Vaudeville. Mr. Bechtel was often featured as Banjo Soloist owing to his splendid artistry. Since locating in Atlanta his banjo work as a Teacher, Club Director and Radio Artist has been of the greatest benefit to the banjo interests of this city. He writes: "Thoroughly sold on B&D Silver Bell Banjos."



Perry Bechtel  
Atlanta, Ga,



Eugene Lucatorto  
Providence, R. I.

Mr. Lucatorto, previous to his present engagement, had been playing in New York for five years and was a member of one of the Paul Whiteman teams. "My B&D Ne Plus Ultra Style No. 6 is certainly superior to any other that I have ever used."



Frank Chacon = Enroute

Banjoist with Phil. Philips Band headlining Pantages Circuit of vaudeville. Formerly with Glen Oswald's Orchestra.



### The Wilkinson Banjo Band    Portland, Oregon

The above organization under the direction of Ray Wilkinson, director and teacher, has made a name for itself in creating a greater interest and enthusiasm for the banjo in Portland and vicinity.



**Paul Wittenmeyer**

Chicago, Ill.

Banjoist with Danny Russo's Orchestra. This splendid organization, one of the most popular of the Middle West, from Chicago, Ill. Have lately concluded an extended engagement at the Dallas Athletic Club, Dallas, Texas.



**Stephen Frangipane**

New York, N. Y.

Levitow's Commodore Hotel Grill Orchestra.

"I wish to express my appreciation of your superior instrument. The Soft Pedal is wonderful."

A. R. CUMMINGS



GEORGE MEYER



MITZI DAILEY



KENNETH ROSSMAN



A. L. DRUMMOND

## Prominent Banjoists, Toledo, Ohio

A. R. CUMMINGS—Has had a wide experience as Teacher of string instruments, Club Director and as Musical Merchandise Dept. Manager of some of the leading music houses.

GEORGE MEYER—"The more I play my No. 8 Ne Plus Ultra before the public, the better I like it."

MITZI DAILEY—A live wire musical enthusiast. Teacher, Soloist and Orchestra player.

KENNETH ROSSMAN—with his No. 6 Ne Plus Ultra B & D Silver Bell Tenor Banjo.

A. L. DRUMMOND—Plays No. 8 Ne Plus Ultra Tenor-banjo and Cello Banjo with "Cummings Plectrum Banjo Boys" first banjo Toledo Y.M.C.A. Orchestra.



**Harry E. Sell**

Des Moines, Iowa  
Soloist and Teacher

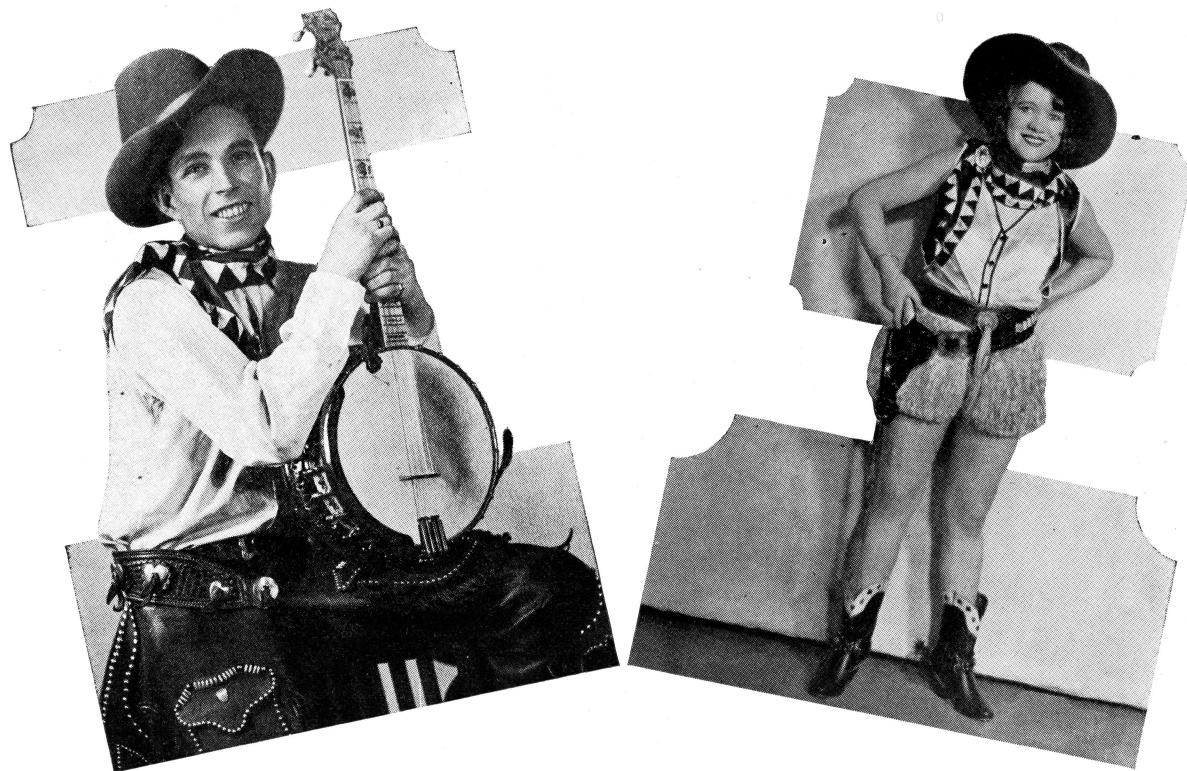
Manager of Musical Merchandise Dept. Stoner Piano Company. "Have used almost every make of banjo. The B&D Silver Bell I find far superior to any other I have ever used."



**Sunny Jim Bray**

Pittsburgh, Pa.

A present from his "Dad," Jan. 28th, a No. 7 B&D Silver Bell Tenor Banjo, on his twelfth birthday.



**Russ and Jerry = Enroute**

RUSS MANUEL and JERRY HART in a "Twist in Ropes" playing Keith Albee and Orpheum Theatres. Russ Manuel besides being a splendid banjo artist, plays the banjo and whirls a 42-foot rope at the same time. Jerry Hart is a real Cow-Girl who dances, sings and also spins a rope.



**Bill Tasillo's LaBall Tabarine Orchestra and also his  
Governor's Foot Guard Society Orchestra**

Hartford, Conn.

R. J. AMENTA, Banjoist (Insert). Besides his playing and teaching Mr. Amenta is also Director of the Silver Bell Banjo Quintet.



**George A. Reams**

Columbus, Ohio

Teacher, Concert Artist and Radio Soloist

Mr. Reams is the owner of a Style No. 7 Ne Plus Ultra Silver Bell Banjo.



**Sam Musmanno**

Chicago, Ill.

"At last the perfect banjo has arrived and when I hear it respond so feelingly to my mood, I instantly say, 'Yes, yes, this is IT'."



### "STARLIGHT"

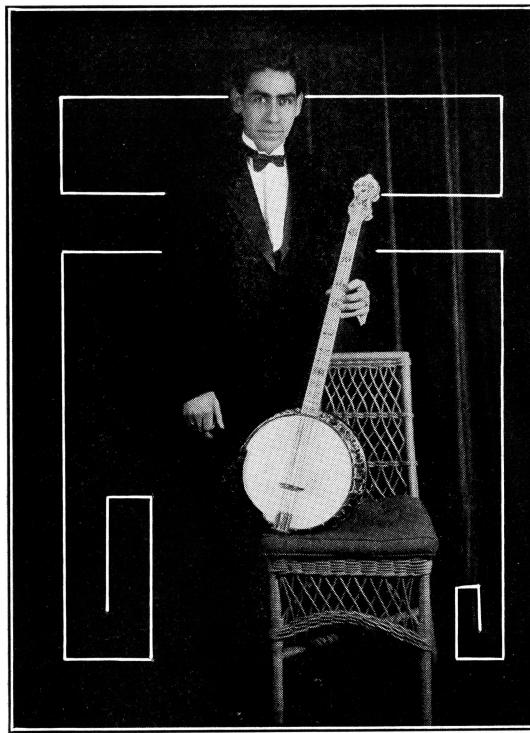
(Laura Mason Crisp)  
Kansas City, Mo.

Her singing and playing before Girl Scouts, at music stores and broadcasting has been received with great enthusiasm.



### Nathan Harrison

Los Angeles, Calif.  
With McDonald Bros. Orchestra  
Rose Room Ball-Room



### Raymon Oden

Lakeland, Calif.

With Henry Welch's Symphonic Masters  
Vaudeville and Radio Artists



### Frank Hallett

Seattle, Wash.  
Prominent Teacher and Soloist



Colorado Sweethearts  
Orchestra



Ralph Bitter



Geo. H. Wartner



Clifford J. Johnson

Dick  
Roberts



To our friend  
Geo. Lissner  
from  
The Hillman Banjo Bugs  
B & D Banjo



## Prominent Banjoists, Denver, Colo.

### COLORADO SWEETHEARTS ORCHESTRA.

DIXIE LEE PALMER, Banjoist.

RALPH L. BITTERS—"My No. 6 Ne Plus Ultra surpasses all others."

GEO. H. WARTNER—With "Zorro's Buccaneers" at Hotel Cosmopolitan. "To the makers of the World's Finest Banjo."

Banjo." Five years with Schuman Colorado Theatre Stage Orchestra. Now with Chief Gonzaley and his Troubadours.

DICK ROBERTS—Teacher, Soloist, Radio Artist, from Jazz to the Classics. "My new No. 8 Ne Plus Ultra, the Best of them all."

CLIFFORD JOHNSON—Radio Artist, Soloist and Teacher, formerly with Chief Gonzaley's Orchestra.



## Bacon Silver Bell Banjo Club

Cape Girardeau, Mo.

Organized and outfitted by Peg Meyer, who says "I am glad to say that every banjoist here and in the surrounding territory uses B&D Silver Bell Banjos."



Earl Smith



Charles Barger



Hal White

Ed. Storman  
Russell Manuel  
C.H. Bergenham



"Sleepy" Hall



Roy Smech

## You Know Them

Ask them about the new

# BACON

## Silver Bell Banjos

Then come in and see

*Why*  
A BACON  
will make your job easier



311 So Wabash

Frank Rieno  
Perry Bechtel  
Mike Scheidlmeyer  
'Blackface' Eddie Ross  
Joe Roberts



Paul Wittenmeyer



Chas Rothermel



Mark Fisher

## A SILVER BELL Banjo Ace



**Jean Robillard**

Santa Barbara, Calif.

Pupil of Raymond Challis. Has appeared before public in Concert and over Radio with his Silver Bell Banjo.



**"Black Face" Eddie Ross**

"Enroute"

My Dear Friends, Bacon and Day: "I surely do appreciate the wonderful instrument you made for me. Your B&D Super Strings are the Best."



**Giuseppe Pettine**

Providence, R. I.

Virtuoso, Teacher, Author and Writer.



**A. R. Chapman**

New Orleans, La.

Radio and Concert Artist. Plays Plectrum and Tenor Banjo but prefers the five string.



**Chick Adams**

Baltimore, Md.

Now playing with Banjoland a 100% Bacon outfit. "My No. 6 Ne Plus Ultra creates the greatest enthusiasm wherever we play."



**Charles R. Frink**

An outstanding Banjo Artist. At present featured soloist on the Keith-Albee Circuit, lately finishing a week's engagement in Montreal, Canada, and at the New Keith Memorial Theatre, Boston, Mass.



**Mabel Morey - Enroute**  
Banjoist

The Parisian Red Heads

Found it superior to others in the Egyptian Ball Room, Ocean Park, La., and now find it has wonderful carrying power for vaudeville.



**Francis Murphy**

Merrick Theatre, Jamaica, Long Island, N. Y.

"Used my Silver Bell Gold Banjo on all records with Art Landry Orchestra at Victor Laboratory."



Larry Cox's Orchestra

Denver, Colo.

S. G. SCHNERINGER, Jr., Banjoist



Bachelor's Orchestra

One of Pittsburgh's most popular orchestras. Paul Eagleson, Director; Tommy Gross, Banjoist.



## Cloverleaf Banjo Boys of Station WFBR

Baltimore, Md.

Reading from left to right: Ellwood Logan, Tenor Accompanist; Charles Felts, Second Tenor; Clifford Appel, First Tenor; Charles Kern, Banjo Guitar.

"It gives us great confidence to use the B&D Silver Bell Banjo in our radio, stage and other work."

SLEEPY HALL and his Banjo during his college days at Yale University were always star attractions with the Yale Banjo Club in their social engagements and tours around the country.

Sleepy Hall and his Orchestra were the first American modern dance orchestra to go abroad after the Armistice and made a tremendous hit in London and Paris. He has become a prime favorite wherever he has appeared. His later engagements, Montreal, St. Louis, Miami, Kansas City were equally successful. He appeared at the Castillian Royal, Pelham Manor, New York last fall, and during the winter concluded another six months engagement in Montreal.

His latest engagements were at the opening of the Look-Out Mountain House, Chattanooga, Tenn. This spring and summer The Grotto, Dallas, Texas. This fall and for the winter also he and his orchestra are at the new Peabody Hotel, Memphis, Tenn.



**Sleepy Hall**

Peabody Hotel, Memphis, Tenn.



**Harry Langdram** San Jose, Calif.

B  
&  
D

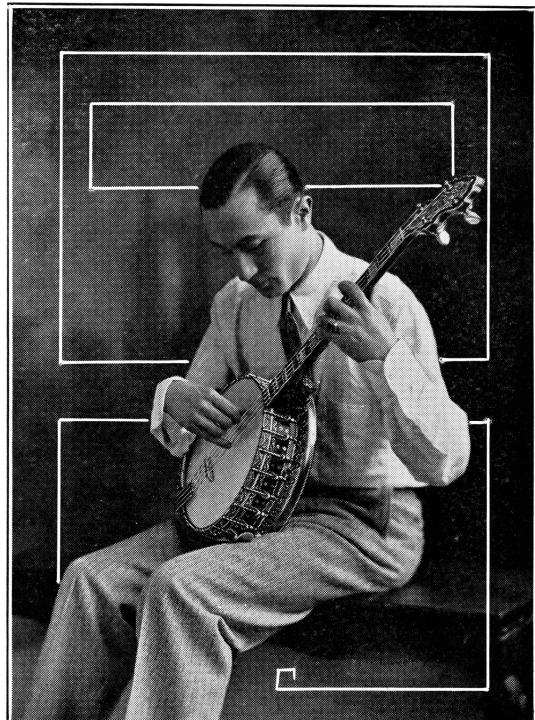


**Nelson Rogers**

**TELEGRAM**

San Jose, Calif., Oct. 14, 1927.

CENTRAL CALIFORNIA BANJO CONTEST FINISHED TONIGHT CALIFORNIA THEATRE. WON BY NELSON C. ROGERS, SAN JOSE, PLAYING SILVER BELL. HARRY LANGDRAM, SANTA CRUZ, CALIF., CLOSE SECOND, PLAYING NUMBER SIX SILVER BELL NE PLUS ULTRA. AWARDED CUPS, ALSO SOLOS ON PROGRAM BIG HIT. BACON MADE AEROPLANE FLIGHT TODAY. PLAYED BANJO IN PLANE, BROADCASTED TWICE. MAILING PHOTOS CONTEST WINNERS AND AEROPLANE STUNT.



**Harold Davis**  
Los Angeles, Calif.

Radio Artist over KMIC with Dick Wards' Melody Boys. Inglewood and Palomar Club, Culver City. Also Teacher. "Have played all makes, your Silver Bell is the finest."



**R. E. Wines**

Rockford, Ill.

Teacher of large class and orchestra banjoist.



## Wally Erickson's Original Coliseum Orchestra

St. Paul, Minn.

"DOC" J. H. MOORE, Banjoist

It may surprise our readers to know that the World's largest dance floor is located halfway between the Twin Cities, St. Paul and Minneapolis, and is named the "Coliseum Ball-Room." "Doc" J. H. Moore, banjoist of Wally Erickson's Original Coliseum Orchestra, has lately purchased a Style No. 4 B&D Silver Bell Banjo. He writes "Herewith you will find a photograph of the members of the Coliseum Orchestra taking a look at my new Silver Bell Banjo."

As a rule I do not believe in testimonial letters but my "Silver Bell" is superior in tone quality, snap and carrying power to any other that I ever had my hands on. I thought I ought to write and tell you so. It has made a difference in my performance which has been noticed by every member of the Orchestra."



Richard Duty

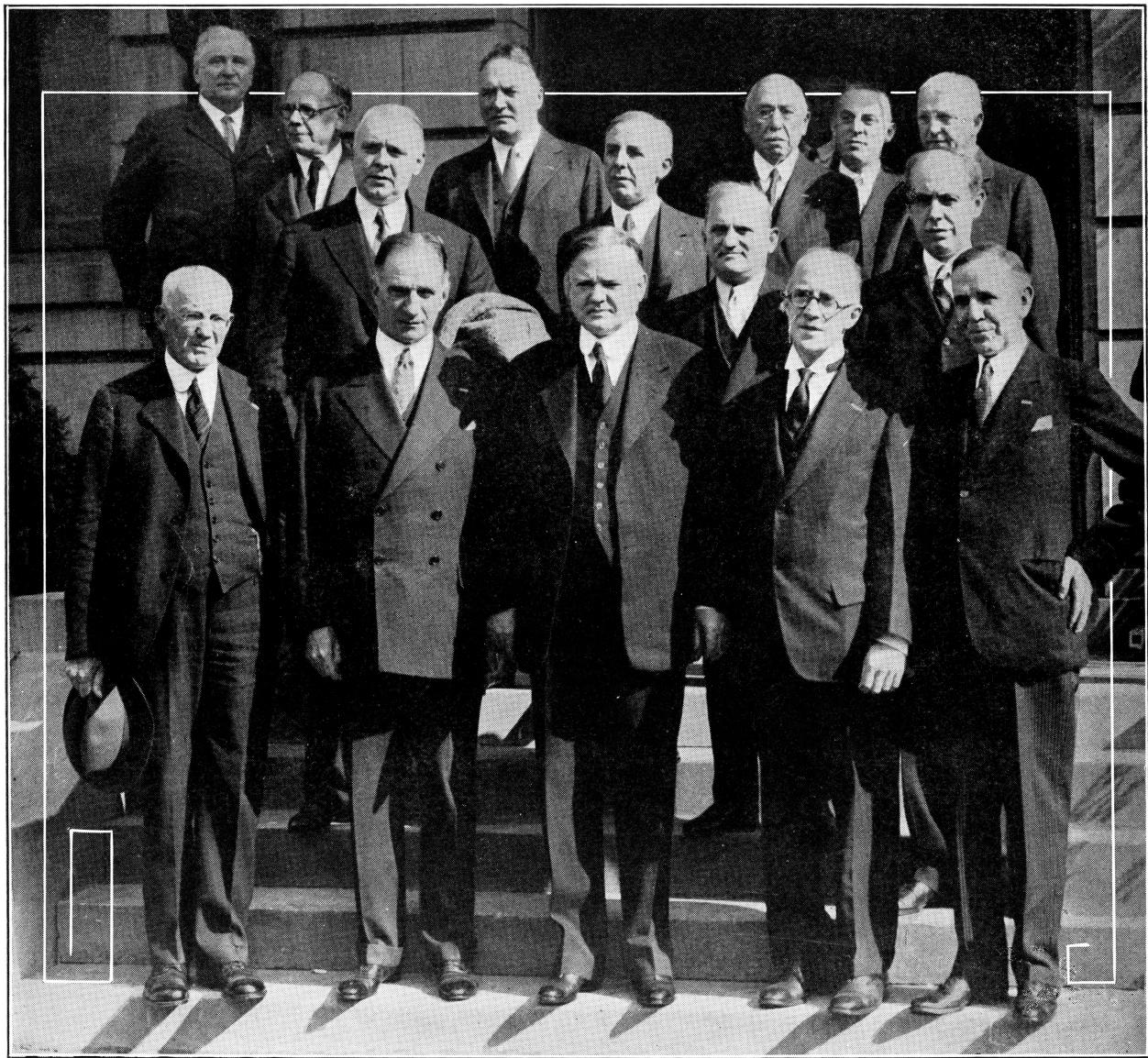
Wellsville, Ohio

"Have a No. 4 engraved gold Silver Bell Banjo. Have broadcasted from Wheeling and sometimes Pittsburgh. Am also teaching. Always a booster for you!"



Harry "Deke" Clements

Banjoist, Ray Fagan's Orchestra  
"Enroute"



Members of the Hoover-Curtis National Export Committee present at Mr. Hoover's Personal Headquarters,  
Washington, D. C., October 18, 1928

Front row (center), Herbert Hoover; Members of Music Industry, (right of Mr. Hoover) C. A. Richards, chairman of committee and exporter of musical merchandise. Second row (right end), S. O. Martin (formerly president of Sonora Phonograph Co.). Third row (second from left), D. L. Day, treasurer and general manager, Bacon Banjo Co.



Eddie Connors  
New York City

Formerly of Cleveland, Ohio, where he specialized in teaching scholars and teachers. Also was soloist over Station WTAM for four years. Now located in New York City and instructing advanced players.



Joe Martinez

Popular Singing Director

Chicago, Ill.



Tanguay's Chateau Frontenac Orchestra  
Quebec, Canada  
T. W. GAGNON, Banjoist

The visitors to Quebec are enchanted with the view of the Chateau Frontenac with its minarets and towers. It is the most beautiful and sightliest hotel in the Dominion.



R. B. Taylor

Aurora, Ill.

This young artist is now connected with one of the largest musical merchandise houses in Aurora. He writes: "Personally I think that there is no banjo that equals a Bacon and I have little trouble in proving that when I am selling banjos."



James Hartley = Enroute

Mr. Hartley is doing wonderful work in organizing Harmonica Bands in the various cities throughout the Middle and North-Western States. In his work he finds his new Silver Bell Banjo of considerable benefit.



John Cavallaro

New Haven, Conn.

Has played with many prominent orchestras. Sam Lamun's, Barney Rapp's, Alex. Hyde's, etc. Last season with his own orchestra at Palm Beach. "To my good friends, Bacon and Day, makers of the World's Best Banjo."

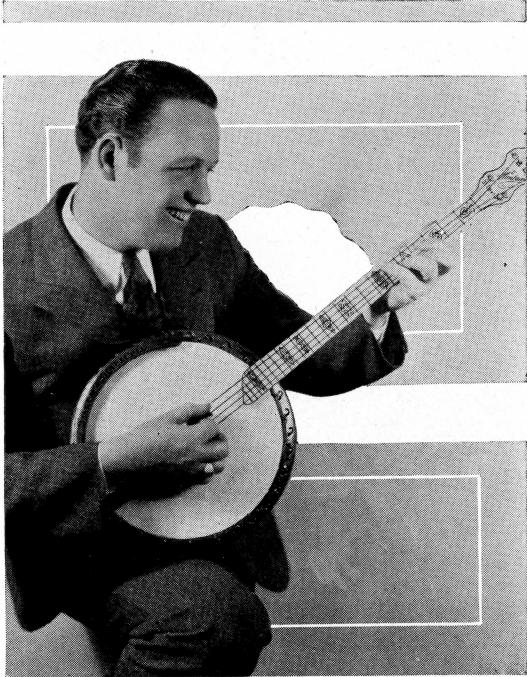


Charles C. Wolfe

Detroit, Mich.

Director, Instructor and Composer

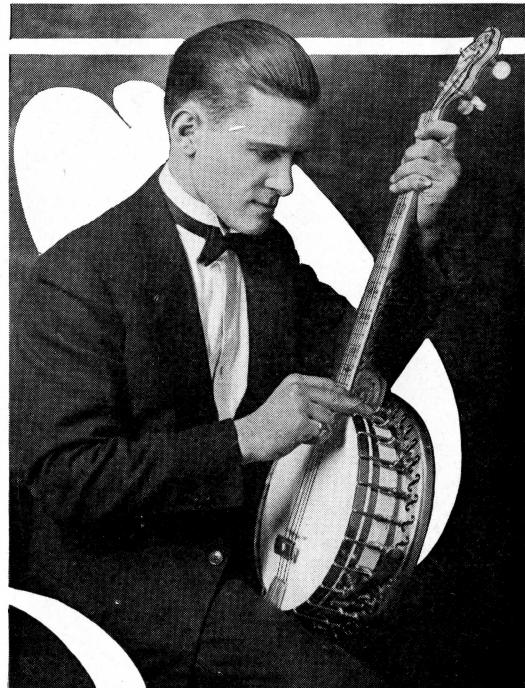
Under his direction Wolfe's Silver Bell Banjo Club are broadcasting interesting programs over Station WAFD Tuesday evenings at 10 P. M.



**Mark Fisher**

Chicago, Ill.

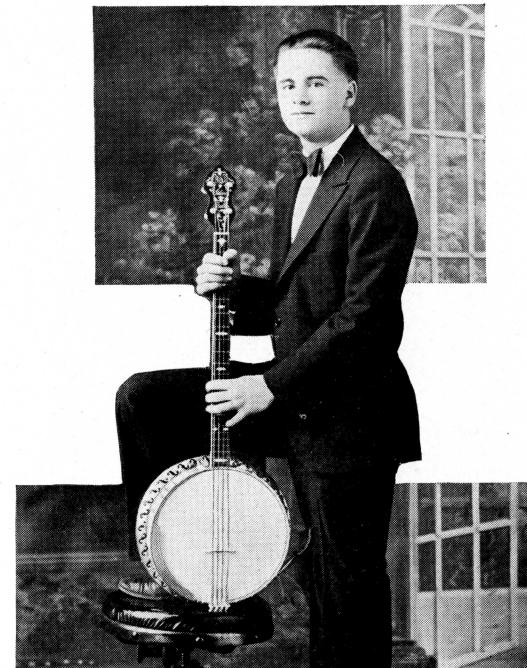
With his singing, broadcasting and orchestra work has been an outstanding success the past few years as Master of Ceremonies at leading Chicago Theatres. He is now alternating between the Harding and the New Balaban-Katz Paradise Theatres.



**George J. Rinke**

Detroit, Mich.

"Have been using my new No. 3 B&D Silver Bell Banjo for three weeks and my satisfaction increases every time I play it. I am at present with my own orchestra, "George Rinke's Ramblers," and the new banjo is a wonderful addition to our instruments. It is a banjo worthwhile waiting for and how."



**Roy Taylor**  
Chehalis, Wash.

A splendid booster for Bacon Banjos in his vicinity. A young musician who shows all the features of a "Comer."

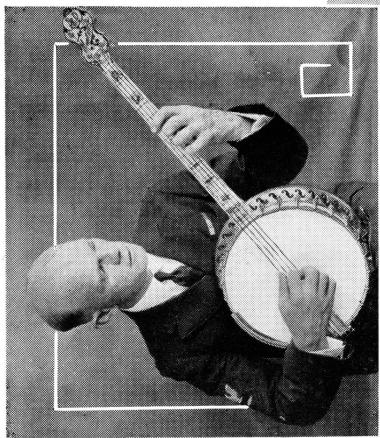


**Jack Bremer**

Pittsburgh, Penn.

A young banjoist who is making a splendid name for himself in his orchestra and solo work.

FLYING HIGH  
The B&D "SILVER BELL"  
*You Can't Keep a Good Banjo Down.*



Lake Hurst, N. J., Sept. 10, 1928.  
ELMER FINK, well known Navy entertainer, at present a member of the Los Angeles crew says: "The sweetest tone of any banjo I have ever played." Needless to state Mr. Fink and his Silver Bell Banjo have been companions thousands of miles on the many trips of the U. S. Dirigible Los Angeles. Including the trip to the Legion Convention in San Antonio this past summer.

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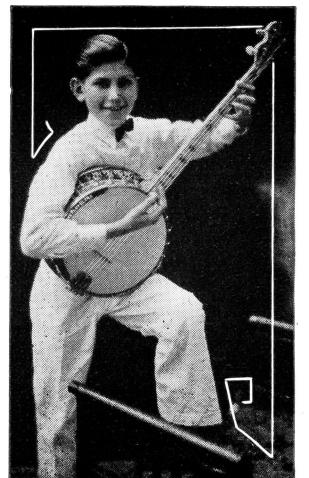
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The above splendid group picture is of the Stephen St. John Plectrum Orchestra, Schenectady, N. Y. This Orchestra was organized in 1924 and always makes a distinct hit at their Annual Concerts under the direction of their leader, Stephen St. John. These Concerts are the largest Plectral Concerts given by any Teacher in the United States and are creating a greater interest and enthusiasm in the string instruments each year.



Milton Protheroe  
Scranton, Pa.  
Orchestra Banjoist and Teacher



Willard Kalibe

Two brilliant young tenor banjo players are shown here-with together with their five hundred dollar Silver Bell Banjos. Master Kalibe, a pupil of William C. Stahl of Milwaukee, has done considerable broadcasting and played in many of the leading photoplay theatres of Milwaukee. Daniel Burtoft, according to his instructor, M. J. Scheidlemeier of Pittsburgh, is already able to play at sight almost any tenor banjo part. He also has been heard several times over the radio. The several achievements of these two boys with their tenor banjos certainly augur for them a very brilliant future as well as showing a most significant interest in the banjo in its revelation of its musical possibilities to the coming generation.



Daniel Burtoft



"Uke-a-Lee" Keener  
St. Louis, Mo.  
Teacher, Soloist and Radio Artist